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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

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GOING CORPORATE

GETTING READY
TO ENTERTAIN THE
WORKFORCE

- GET GIGS AT B2B EXPOS
- PREP FOR LARGE-SCALE EVENTS
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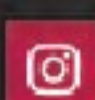
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Welcome to this year's corporate events-focused issue, where we aim to help you gain more non-wedding business. For many DJs, especially in the northern half of the country, the winter months see a lull in wedding bookings, leaving open the possibility of company parties and other corporate events. Serving the needs of business clients is one way to make sure your income from entertainment continues to flow in, throughout the year.

Inside you'll find a "report" full of great ideas for improving your corporate events business—but sorry, no pie charts are included. Don't miss Rob Peters' advice for participating in B2B expos, a source of potential clients that many DJs have yet to tap into.

~ Dan Walsh, Editor-in-Chief

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By Staci Nichols

How I Got Ready for the "DJ Olympics"

OK, so there's no DJ Olympics that I'm aware of... but playing at the world's largest country music festival, Stagecoach, might as well have been for me. Stagecoach is Coachella's country cousin held immediately after Coachella every year, in the same venue. The festival started in 2007, and attendance of 50,000-60,000 people is—yawn—just another day at Stagecoach.

In 2013, a football-field-sized dance floor in an air-conditioned tent with live DJs was added to the Coachella experience...hmm, now what to do with the space for Stagecoach? A representative from Golden Voice, the company that produces both festivals, called me—a country DJ—and asked if I'd ever heard of Stagecoach! Trying to be polite, I said, "Um, yes, I am familiar with Stagecoach." In a nutshell, the new mega-dance floor would become a country dance hall...or what we rednecks call a Honky Tonk.

Now, the biggest crowd I'd ever performed for was maybe 200 people at that point in my career, and I was now set to DJ 8 hours a day for 3 days while calling line dance counts, introducing bands and dance troupes, and instructing a few line dances myself to seven to eight times that many people. I had no back-up and a 30-minute window for lunch everyday when a live band performed. DJs, take your marks!

Some of the most productive things I did to get ready for the performance of a lifetime were:

- I met in person with the Stagecoach Honky Tonk producer and came armed with a laundry list of questions.
- As the Honky Tonk producer had never produced anything before but a very small children's area at the festival, I was extremely nervous and made Plan Bs for every possible snafu—including bringing all of my own equipment just in case. Lo and behold, I ended up

needing my own headset/lapel mic for dance lessons (among other things).

- I created a lengthy list of trivia about each of the evening's headliners so I could pump up the crowd throughout the day for that night's main attraction (and fill in should we have dead air while transitioning to/from a live band).
- I created an exhaustive line dance request spreadsheet to make requests fast and easy. We received easily 100+ requests a day from our crowd of about 1,500. Request-taking was a full-time job for one of my volunteers.
- I put markers in my most popular line dance songs for where to start the dance counts in case I got distracted (C'mon, it *is* shirtless cowboy heaven!)
- I thought about how to really put the Stagecoach Honky Tonk on the map (so I could get that free VIP concert access for the next year too!), in the same way we tell a love story to heighten a couple's wedding experience. The end result was creating our very own Stagecoach line dance, tweaking some honky tonk traditions (for example, instead of the usual shout of "F*** California" during the God Bless Texas dance, we shouted "F*** Coachella"), and asking the crowd throughout the day, "Where are you guys at right now? (This interaction reminded everyone during the less exciting, still-slightly-hung-over mid-day hours to get excited...until they went hoarse shouting "Stagecoach!")"
- Another thing my wedding background taught me was to make a detailed schedule of the weekend, which the producer did not provide. My outline included band times, dance performance times, lunch breaks for my team of volunteers and myself, which line dances we would teach at what time, and pre-scripted introductions for each live act when I introduced them. I then created a list of which line dances we would be teaching at what time (as only bands and dance troupes were included in the Stagecoach program/app) and posted it throughout the Honky Tonk. My schedule proved quite valuable and ended up being the go-to doc for our sound engineer, performers, crew, security staff, volunteer team, and so on (Yes, I brought dozens of copies with me).

When it came to "game day," all of my preparations ensured a very smooth experience. I had dedicated literally weeks to getting ready, and I think it showed. The inaugural Stagecoach Honky Tonk was voted one of the top attractions of the festival (despite there being other places to line dance at the festival). The following year the size of the Honky Tonk tent was doubled—and we still kept it jam-packed for three days. Now the Honky Tonk features a team of country DJs and an after-party with celebrity country DJ Hish (and his turntables) all the way from Nashville. Not unlike the real Olympics, the secret to success at a huge gig like Stagecoach—or many large-scale corporate events—is preparation! **MB**



DJ Staci Nichols is based in San Diego. She specializes in spinning "country fusion," Latin/Spanish, and mainstream music. Her wedding know-how has appeared in San Diego Style Weddings, Offbeat Bride, Wedding Planner Magazine, Gig Masters, Brides Without Borders, Book More Brides, and more. SanDiegoDJStaci.com. Instagram/Facebook/Pinterest/Twitter: SanDiegoDJStaci

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Gather Info—Gain an Advantage

GIVING YOURSELF YOUR BEST CHANCE TO SUCCEED

By Mike Ficher

By day, I am a business analyst/software engineer. One of my key responsibilities—amongst many in a fast-paced, multi-task rich job—is the development and production of reports for managers and marketing associates.

Frequently, that involves the gathering of business requirements:

- What do they want to see?
- What information will help them succeed?
- What are they trying to accomplish?
- What do the customers need?
- What are their expectations?

To achieve the goals of the project, what techniques are popular for business analysts to gather information from clients?

Interviews: Writing for LinkedIn, Swadeep Nagar, a Certified Business Analyst, offers, "A business analyst should make sure that

away, electronic feedback—frequently, via a ticketing system—is critical to the information-gathering process. That, and an active instant messaging system and, yes, the old stand-by, the phone!

Whatever is necessary to understand what the associates want is employed.

Document analysis: History can provide a valuable guide to future results. Nagar notes, "A business analyst digs information/requirements from present documents. This also helps him to prepare questions for validating the requirement correctness and completeness." Insight can be gleaned from previous projects—what went right, what can be improved, what hurdles arose and their resolution, what key pieces of information helped move the project forward, what critical areas were overlooked initially.

Observation: Although this technique is rarely employed in my work, sometimes, watching what a user does or how they do it can offer valuable insight, particularly for process-oriented projects.

Whatever method or, more frequently, methods, are used to gather information, listening is critical. But, as a wise woman once famously told me, "Listen to what I mean not what I say."

Aware of what is said or written for requirements, the art of reading between the proverbial lines is valuable to get the project as close to right as desired the first time. Of course, that is more easily expressed than accomplished.

Does any of this sound familiar?

Mobile entertainers gather information from clients and potential clients, leveraging many of these same techniques. We listen to what a client wants. We learn the goals of the events. The client may complete a form or questionnaire. We try to understand what the client hopes to accomplish. We find out what clients need. How does the client see the event?

Unfortunately, no different than the business analyst, realizing the desired goals of an event for a mobile entertainer may be as impossible to achieve as spinning gold from yarn.

Occasionally, the report an associate seeks may not be easily produced given the structure and organization of the data. Resources, including personnel, expertise and finances, may be limited. Time may be a constraint. Priorities may be assigned that relegate a report to the back row or to cancellation.

Sometimes, a client has unrealistic expectations, even for the best mobile entertainers. Timing of activities including meals, presentations and introductions, may not create optimal conditions for event success. Even mobile entertainers have off events, where choices do not click as consistently as one would like.

Could our requirements gathering have been stronger?

Although there are always elements beyond an entertainer's control that effect the outcome of an event, a key element of any successful performance is thorough preparation based on gathering as much information as possible. **MB**



interviews cover a diverse cross-section of different stakeholders."

In addition to ensuring that all potentially impacted parties are included in the interview process, typically, I prepare a set of questions to provide initial structure to the interview process. Then, I listen. Probe. Listen. Seek clarity. Listen. Ask more questions. Listen.

Questionnaires: Given that I work in Bend, Oregon and the company headquarters is in Madison, Wisconsin, as Nagar notes, "Questionnaires are a good technique to gather requirements from remote locations. Questionnaires are an appropriate method to gather input from a huge number of people."

With many of my reports designed and produced for associates almost 2,000 miles



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, The Ultimate Oldies Show. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at www.mikeficher.com.



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Just Say "No" to "Slow Time"

CORPORATE EVENTS AND MORE CAN OFFSET WEDDING LULLS,
IF YOU BROADEN YOUR OFFERINGS

By Rob Johnson

Holiday season runs from the end of October until February in my area. Holiday parties and corporate events are about the only types of things going on during this time. People don't have weddings due to the unpredictable weather. Some DJs comment that this is their "slow time." Not me. This is Prime Time.

Last year after a very busy holiday season I was reflecting on some of my events when it occurred to me that I hadn't done much "DJing" over the last couple of months. I hadn't really been playing music and keeping up on the latest. Upon further consideration it hit me: I hadn't played ONE SINGLE SONG, personally, for over two months. Many of you would automatically assume I had not been very busy. I guess that is all relative. I had in fact done over 20 events and brought in a pretty good income. Over 20 events and not one single song? Conflicting information? Nope. Typical lying DJ? Nope. Male Stripper? Have you seen me? Nope. The answer is interactive games, trivia parties and game shows.

I know I usually discuss "midweek money" but during your "slow time," you need to make any money you can. Some of these events were during the week but many of them were on weekends. All of them were fun. It still amazes me that I get paid well to go out and have as much fun as I do. No brides. No mothers of the bride. No drunk groomsmen. Just a bunch of people looking to have a great time and looking to us to entertain them. What a

dream job. When people ask my kids what their dad does they don't say "He's a DJ." They say "He's an entertainer." I like that. I like having fun and making people laugh. More importantly, I like making money. Midweek money. Saturday money. Any money.

Interactive games and other types of game shows have truly changed my life. I don't know if I would have been able to sustain the income I wanted to earn by



being "just a DJ." If you can, you have my utmost respect. I know there are those that do it but there are A LOT more that don't. Most of us have added other things. Maybe you bought some uplighting. Maybe you added a photo booth. Maybe you do sound reinforcement. My guess is that you do a lot of things besides playing music. I have discussed many of them in previous article and at my seminars. It doesn't matter. Do what you love. Do what allows you and your family to live the life YOU CHOOSE.

I was talking to a recent DigiGames customer the other day and I asked him why it took him so long to finally purchase. I had talked to him many times over the last couple of years and he always seemed ready...but never did. His answer made sense. "Before now I couldn't afford to buy something. I finally decided I couldn't afford NOT to buy something." I got it. He needed to add the opportunity to increase his revenue stream. It makes

sense. It doesn't matter if it is game show equipment, uplights or whatever else you may be into. Just consider all your options and go for it.

The holidays can be a stressful time. Bills to pay, gifts to buy. I truly hope that your season is a productive and profitable one.

The economy has affected a lot of people. Don't let it overcome you. Overcome IT! Make your own breaks. If you sit around and wait for someone to do it for you, the end result could be disappointing. Since you are reading this I KNOW you are highly intelligent.

We are all very lucky to do what we do and get paid for it. If anyone is really struggling with getting to that next level, I am extending an open invitation to you right now. Get in touch with me and let's brainstorm together to try and find the right fit to help you achieve your goals. My emails are always open. Rob@digigames.com or Rob@musicmandj.com or Rob@thehypnoman.com. Hit me up at whichever one you want. Until then, keep the midweek money rolling. **MB**



Rob Johnson has hosted trivia parties and game shows for over 17 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is the owner of The Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at many conferences and conventions, including Mobile Beat, WEDJ, Wedding MBA and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com. Don't hesitate to contact Rob if you are looking for ways to increase your bottom line and put more money in your pocket.

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Featured Game of the Month



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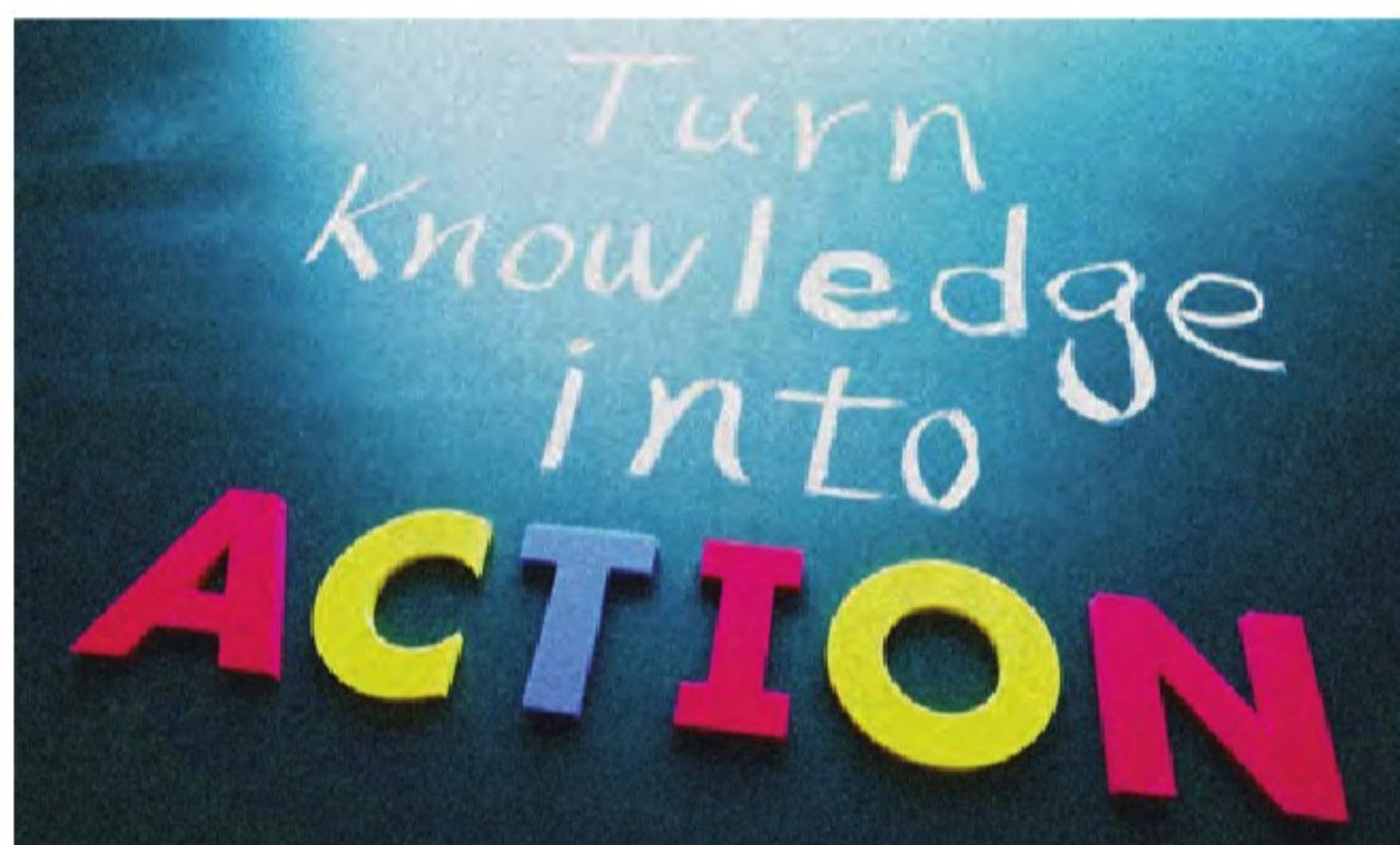
...AND YOUR EXCUSE FOR NOT DOING IT

By Jeffrey Gitomer

Salespeople already know everything — the problem is — they just don't do it. And sales is not about "knowing" — sales is all about "doing."

I was speaking with a friend of mine yesterday. He said he saw Jim Rohn's seminar ten years ago, and still listens to all his recordings.

As we talked, he was telling me that he just bought his wife a new car. They were arguing about how much they should spend. (His wife wanted a better car.) The cost of the car caused a big fight, but my friend reluctantly gave in and bought the more expensive car. But the begrudging, arguing and stomping around continued.



Now, I'm sure my friend listened to the Jim Rohn story of how to spend money and make it a winning situation. Remember when Jim's friend threw money at his kids after an argument about wanting money to buy tickets and go to a concert...then Jim proactively went out and bought his daughters front row concert tickets—before they asked. Both dad's spent the money; but the results were miles apart.

My friend had heard the spending money lesson three times, but failed to put it into practice in his own life—the one place where it counted most.

In your personal development, it's not just important to listen and learn, it's more important to DO—to take action on what you have listened to and learned.

In sales, "thought conversion" is critical. It is converting the lessons you hear, the things you observe, and the things you know and believe to be true, into positive action.

Thought conversion is also the single most difficult aspect of the entire selling process. Luckily (for you), the secret of thought conversion is integrated into every aspect of and element of this lesson.

Starting here...

6.5 KEYS TO CONVERT LISTENING AND KNOWING TO DOING

1. As you take notes in a seminar, listen to a recording, or watch a video, write down the key points that you want to act on.

Taking notes ensures memory and affirms the belief that what you heard is worthy of taking action. **SUCCESS KEY:** instead of saying I know that, ask yourself, "How good am I at that?" This provides you an immediate picture of your present capabilities in what may be a crucial area of your sales success.

2. Post those proposed actions on your bathroom mirror (Post-It notes) to remind yourself every morning. Read them aloud twice daily as you look at them and smile.

3. Write an index card with the prime actions you need to take daily, and put it near your money and your credit cards—so every time you spend, you'll have a reminder of how to earn more.

4. Visualize the change or accomplishment. The more you see it in your mind's eye, the clearer your plans become, and the easier it is to create accomplishment.

5. Talk to others about what you want to accomplish. This affirms what you want to do, and clarifies your thinking. It makes action conversion easier and more natural.

CAUTION: Some people will try to disagree or dissuade you from taking action. Always consider the source before becoming discouraged.

6. Take small daily actions. Achievement actions. Incorporate actions right away.

And...

6.5. Feel great about "doing." Tell yourself that you feel proud of the accomplishments. Tell yourself you did it, you deserve it, and you're great.

Take lessons from people you know and trust. Make certain their philosophy is in harmony with yours. Make certain they teach social selling as well as face to face. Commit yourself to the lessons, and the success will follow.

Jim Rohn, or any professional trainer, educator or speaker, is only as impactful as the action you take to improve yourself once they impart their information.

Excuse me for now, I'm going to take a lesson. **MB**

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Jeffrey Gitomer is the author of twelve best-selling books including *The Sales Bible*, *The Little Red Book of Selling*, and *The Little Gold Book of Yes! Attitude*. His real-world ideas and content are also available as online courses at www.GitomerLearningAcademy.com. For information about training and seminars visit www.Gitomer.com or www.GitomerCertifiedAdvisors.com, or email Jeffrey personally at salesman@gitomer.com.



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B2B Opportunities

MAKING THE MOST OF THE BUSINESS-TO-BUSINESS EXPO

By Rob Peters



Participating in business-to-business (B2B) expos can be one effective way to market your DJ company and services for corporate events. Most B2B expo exhibitors are normally companies that can help grow businesses, such as banks, promotional marketing companies, office supply and equipment companies and healthcare organizations. I have not found too many of my competitors exhibiting at these shows, which has placed my business at an advantage with our presence. Through my experience, I have found some strategies that can help you gain more business as a result of exhibiting, which I'll share here.

This is NOT like preparing for a bridal show. When you are exhibiting at a bridal show, your primary audience consists of engaged couples who are planning their weddings. You have to look at the bigger picture. As mobile DJs and entertainers, we have many services that can be used for many different types of corporate events. Knowing how to put your best foot forward and how to present your services at a B2B expo can help you achieve a better return on your investment.

STRATEGY 1: PLAN WHAT CORPORATE SERVICES YOU WOULD LIKE TO PROMOTE

What kind of entertainment services do you offer for corporate events? Are you looking to just provide DJ services for the annual employee appreciation party? Or do you offer team-building services that companies can use? Do you specialize in providing audio/video equipment or sound system rentals for business meetings? Knowing what you will be marketing and having a good representation of those services in the form of a marketing piece to hand out is important when prospects stop by your booth.

STRATEGY 2: MAKE IT INTERACTIVE

One of the most successful strategies I have used is to give away prizes by having attendees participate in something that we generally offer as a corporate entertainment service. Having hourly "Minute To Win It" games at your booth or setting up and doing an hourly round of game show trivia in your booth is a great way to show off your services and skills LIVE. It also gives attendees the experience of working with you, which can help when they refer you to the person, people or committee who plans their upcoming corporate event.

Remember, it's not just what you say, it's what they experi-



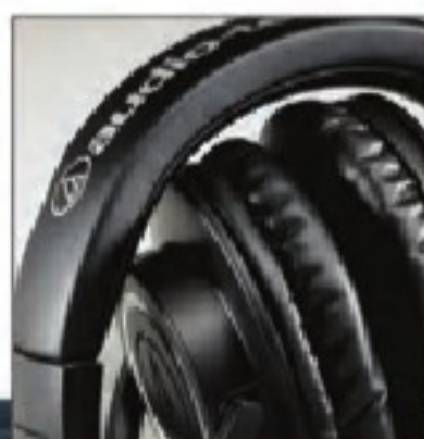
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STRATEGY 3: GET TO KNOW YOUR NEIGHBORS

It's NOT just about the attendees...the other exhibitors at the show may also be prospective future business opportunities for you. Walk the floor and meet everyone else who is attending and network with them. If you are doing something interactive at your booth and are giving away prizes, some of your neighbors may volunteer something to give away to gain additional exposure for their own products or services.

STRATEGY 4: HAVE A GIVEAWAY AND/OR A TABLE DRAWING

Having a promotional product with your company information to give out to attendees can be beneficial in being remembered after the show ends. Pens, notepads, and key rings are small, simple and cost-effective to give out. Having a bag with your logo on it can be a great opportunity for additional exposure, especially if your booth is near the entrance, as the attendees will now have YOUR bag to put the information they collect from other vendors.

BONUS STRATEGY: There is a company in my market that exhibits at the annual Chamber of Commerce Business Expo and always has a UNIQUE promotional product to give away, which is usually not recognizable until they show you what it does. Every year, they work with their promotional marketing company to

come up with new and unique products to give away at this show.

In addition, you can develop a mailing list of attendees to follow up with by offering a door prize giveaway at your table. Collect business cards with a simple "Enter To Win" drawing at your table. I have found that gift certificates to more formal restaurants or coffee shops usually get the best results.

STRATEGY 5: BE PREPARED TO BE ASKED ABOUT NON-CORPORATE SERVICES

Many attendees at B2B expos may not be the people who plan corporate events at their workplaces. When discussing your services with a prospect in your booth, you should be ready to ask questions about how your services could be beneficial to the attendee and their business.

Although the attendee may not be the person at their company who would book your services, they may be planning other events that may require your services. They could be a bride-to-be, or a parent planning a bar or bat mitzvah, or involved with their child's PTA/PTO. Having your marketing materials for these other clients available, just in case, can lead to additional business opportunities as a result of exhibiting.

STRATEGY 6: FOLLOW UP

Like any trade show, the key is to provide exposure for your business. At the same time, you should be following up with your attendees in an effort to gain more business. Again, you may be asked about non-corporate services you offer. You should make some notes if you have a conversation with someone that requires follow up and make sure you follow through so you don't miss an opportunity for more business.

Remember, it's not just what you say, it's what they experience that will help them remember you!

Business-to-business expos can provide great opportunities to promote and market your services to gain more corporate events. These expos can yield a variety of opportunities for bookings for many different events because of the attendees. Your follow up efforts after the show will make sure to get your business in front of the proper people who can book your services for corporate events. You may not see instant results, but B2B expos can be an important part of making a good impression on someone who will "talk you up," and will help you to get your "foot in the door" with the right people--the ones who can actually book your services. **MB**



*For over 25 years, Rob Peters has been entertaining audiences of all ages, at weddings, corporate events, kids' parties and more. Rob started DJing in 1987 and went full time in 1998. He began doing kids' events in 2006, and now performs for over 100 weekday parties each summer. He is the co-owner of Rob Peters Entertainment in Braintree, MA, and runs Bubble Parties, a business program that helps DJs increase their youth event revenue. He is also a seminar presenter and author of *The Business Of Mobile DJing* from ProDJ Publishing.*



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When Back-Up Gear Goes Bad

WHEN THE UNTHINKABLE HAPPENS, HOW WILL YOU AVERT DISASTER?

By Matt Martindale



A simple question: How much redundancy in gear is adequate? Honestly, it's hard to tell for sure, until you really need it—right? There are many DJs who brag that they bring back up gear (or have a “back up plan”), but when reality hits, the question is, is two of something, or two of everything truly enough?

Sadly, a lot of local DJs in my neck of the woods count their “back up gear” as literally nothing more than an extra speaker cord, and a screwdriver. Seriously. For others, their back-up gear is only part of an “emergency plan,” that IF something breaks or doesn't work at that moment, they'll call their wife or teenage kid at home (assuming they are home) and ask them to find the special “doohickey” or “thingamajig” and bring it up, or send them to go buy it (assuming they even know what it is or where to look...), then drive it to the event in a timely manner. What about when the venue is 90 minutes away? Lastly, all the large multi DJ, multi-system companies leave a single DJ on call and an unused set of gear at the office as the back up....then rely on the on-call DJ to run gear out in the event of a problem. Seriously? What happens during the down time? How long until they arrive? Talk about ruining a wedding!

Back-up gear, a complete set, on site, is a must! A wedding is way too important to leave to chance. I'm saying a complete and

full back-up system is critical. I'm talking two computers, an extra mixer, two sets of all cabling, extra speakers, yes, even speaker stands, extra mics, literally everything.

At a wedding ceremony I was doing in February 2013, while taping down a cord, I heard a snap and glanced over quickly enough to see the plastic coupling on the leg of an Ultimate speaker stand suddenly break. In a split-second it sent a 65-pound speaker falling, luckily landing on my head when I was leaning over taping. “Luckily?” you're likely thinking. Yes, my head broke the fall...as my head and face smashed onto the polished concrete floor. I was dazed, dizzy and confused, with a massive headache, all about 45 minutes prior to the ceremony. I went out to my van, sat for about 5 minutes, collected my thoughts, made sure my nose wasn't broken, cleaned up the scrape and cuts, took some Aleve, and got a back-up speaker stand in my van. The ceremony started on time, and went flawlessly. The point is, all back up gear was there, and available, including a back up speaker stand. (I guess it was also an example of why setting up early enough to deal with the unexpected is a “best practice” for any DJ!)

WHEN THE UNTHINKABLE ACTUALLY HAPPENS

HOWEVER, what happens when the back-up gear ALSO fails at the same event as the primary gear?

Yes...it's a bad day—right?

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Something happened that I would have never, ever expected: My back-up computer also failed.



Since September 2006 (after our five-year non-compete was up after selling our previous DJ company), I ramped back up as single operator and was a firm believer in having a back-up system on site and available at a moment's notice. But last week, something happened that I would have never, ever expected: My back-up computer also failed; but the wedding still went flawlessly...

As should be obvious from what I've been saying already, I have an almost fanatical obsession with having a COMPLETE back-up on site—including the music. It's to the point where I always have burned TWO sets of all the key music for the day on separate sets of CDs and always have three small, portable CD players. I also bring 800 original CDs with me...just in case. One set of CDs includes all music for the ceremony (including seating music, processional, etc.) and the reception (intro songs, first dance, cake, etc.). Once the wedding is over, I destroy the backups.

I had never used this backup, ever, until that day. It's been nearly 10 years and 504 weddings since I've played a song on CD. But I believe in having all the key music also on a different format (in this case, computer) and back-up CDs. That day proved that this obsession is worth the effort! I'm not saying you have to use CDs; you can keep your key music backup on an iPod, iPhone, USB drive, memory cards, etc., but you'd better have it—just in case your computer(s) go down.

[By the way, for what it's worth, I also build two identical pre-playlists for each wedding for the ceremony, cocktail hour, and all key music (customized for each wedding) on both laptops, so that in case I ever have to go to the backup, or occasionally do something last minute but unplanned, (i.e. the ceremony quickly gets moved, the cocktail hour gets moved elsewhere or the venue layout is so awkward that it takes two computers

and two complete sound systems, etc.) I don't have the stress of finding songs and rebuilding a playlist added to what is already a stressful situation. I simply can't imagine trying to deal with a computer failure (in my case, dual computer failures), finding music, or worse yet, downloading music, while something like this is going down. It's common sense. Success comes from planning.]

In the end, neither the bride, groom, families, nor their guests knew that both computers failed. Only I did, and everything went flawlessly. I kept saying to myself, "Thank God I still do the back up CDs!"

So, the moral of the story is that the DJ absolutely has to have a full set—meaning double-redundancy—of back-up gear, on site, and available. Since the experience we create is primarily portayed through music, it is also critical to have a separate set of all key music on site, and may I suggest, on a separate format (again, not relying on a computer, wifi and instant downloads), just in case. It certainly saved me! **MB**



Matt Martindale has been a professional DJ and MC since 1989, performing at more than 1,400 wedding receptions since then. Along with running his award-winning, multi-DJ company, Amoré DJ Entertainment (www.amoredjentertainment.com), he has accumulated extensive entertainment experience including training in audio production, sound engineering, lighting and design, improv comedy, voice over artistry, magic, and much more.

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Placing an Order for Some Jazz

JAZZ PROVIDES A STARTING POINT TO SOLVE THE CORPORATE EVENT EQUATION

By Jay Maxwell



Many people claim to have a fear of mathematics. Personally, I have always found beauty in its structure and order. Algebra was easy for me because there was a set order of operations to follow in order to solve the equation. For students who had difficulty remembering the correct order of operations, the phrase “Please Excuse My Dear Aunt Sally,” jogged their memory to perform what was in the parentheses first, then the exponential parts of the equation before moving to the multiplying and dividing stage and ending with adding and subtracting. Regardless of how complicated an equation looked in the textbook, by following the correct order of operations, a student eventually found the answer and wrote $x = \underline{\hspace{1cm}}$.

Although it was always an exhilarating feeling to get the same answer as the one found in the back of the book after solving a problem, it was even more rewarding to grasp the concept that any problem could be solved by following the correct order of operations.

Except for careless errors, it was only when a student violated the order of operations that errors were made. Take a basic equation of $x = 1 + 2 \times 3$. If a student violates the order of operations, he may believe the correct answer is nine by adding

	SONG TITLE	ARTIST
1	TAKE FIVE	DAVE BRUBECK
2	NIGHT TRAIN	OSCAR PETERSON
3	BIRDLAND	WEATHER REPORT
4	ALFIE’S THEME DIFFERENTLY	SONNY ROLLINS
5	AREN’T YOU GLAD YOU CAME	CHET BAKER
6	GRAZIN IN THE GRASS	BONEY JAMES AND RICK BRAUN
7	GAL IN CALICO	OSCAR PETERSON
8	ON THE SUNNY SIDE OF THE STREET	SONNY ROLLINS
9	I SHOULD CARE	BILL EVANS
10	BREEZIN’	GEORGE BENSON
11	MORNING DANCE	SPYRO GYRA
12	STELLA BY STARLIGHT	STAN GETZ
13	SHADOW OF YOUR SMILE	WES MONTGOMERY
14	A LITTLE BUMPIN’	LEE RITENOUR
15	WHERE THE WIND BLOWS FREE	BOB JAMES
16	ANY LOVE	KIRK WHALUM
17	DESAFINADO	STAN GETZ & CHARLIE BYRD
18	MO’ BETTER BLUES	BRANFORD MARSALIS QUARTET
19	LOVE FOR SALE	OSCAR PETERSON
20	NOTHIN’ BUT LOVE	BONEY JAMES



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1 + 2, then multiplying that result by 3. Clearly, algebra teaches a variety of skills, and one skill a person must clearly understand is the importance of order.

One of the reasons I have always enjoyed DJing wedding receptions is because of the order of events predetermined by the bridal couple. By meeting with them beforehand, it was straightforward to know the order of events and what music to play because of their requests. I knew when they wanted to cut the cake, offer the toast, and throw the bouquet. Likewise, they would tell me what type of music to play when the guests arrived, what to play for dinner, and what songs to play for the dancing portion of the event.

Of course, a corporate event does not have one couple to please. There are many people to satisfy and often many bosses to make happy with the music. However, just like a wedding reception, rarely is it the case that a corporate client wants the DJ to play dance music the moment the first guest walks into the room. In addition, similar to a wedding reception, there is usually an order of events that the client wants the DJ to help coordinate.

A typical corporate event begins with a social hour with upbeat, yet non-danceable, music. This is often followed by the dinner with speeches or awards afterwards. It may be two or three hours from the time the first person enters the room that the first dance song is played. However, the DJ still sets the mood during the social hour and dinner with the music played. Therefore, just like knowing what a bride and groom want played, a professional DJ will inquire ahead of time as to what genre of music is expected to be played during the social hour and dinner. Many times, the client wants a soundtrack of lively jazz so that the guests can still talk, but also get in the mood for an exciting time. This issue's list provides some of the songs I have played for many years to get people in the mood before they are ready to put on their boogie shoes and scream, "Play Something We Can Dance To!" **MB**



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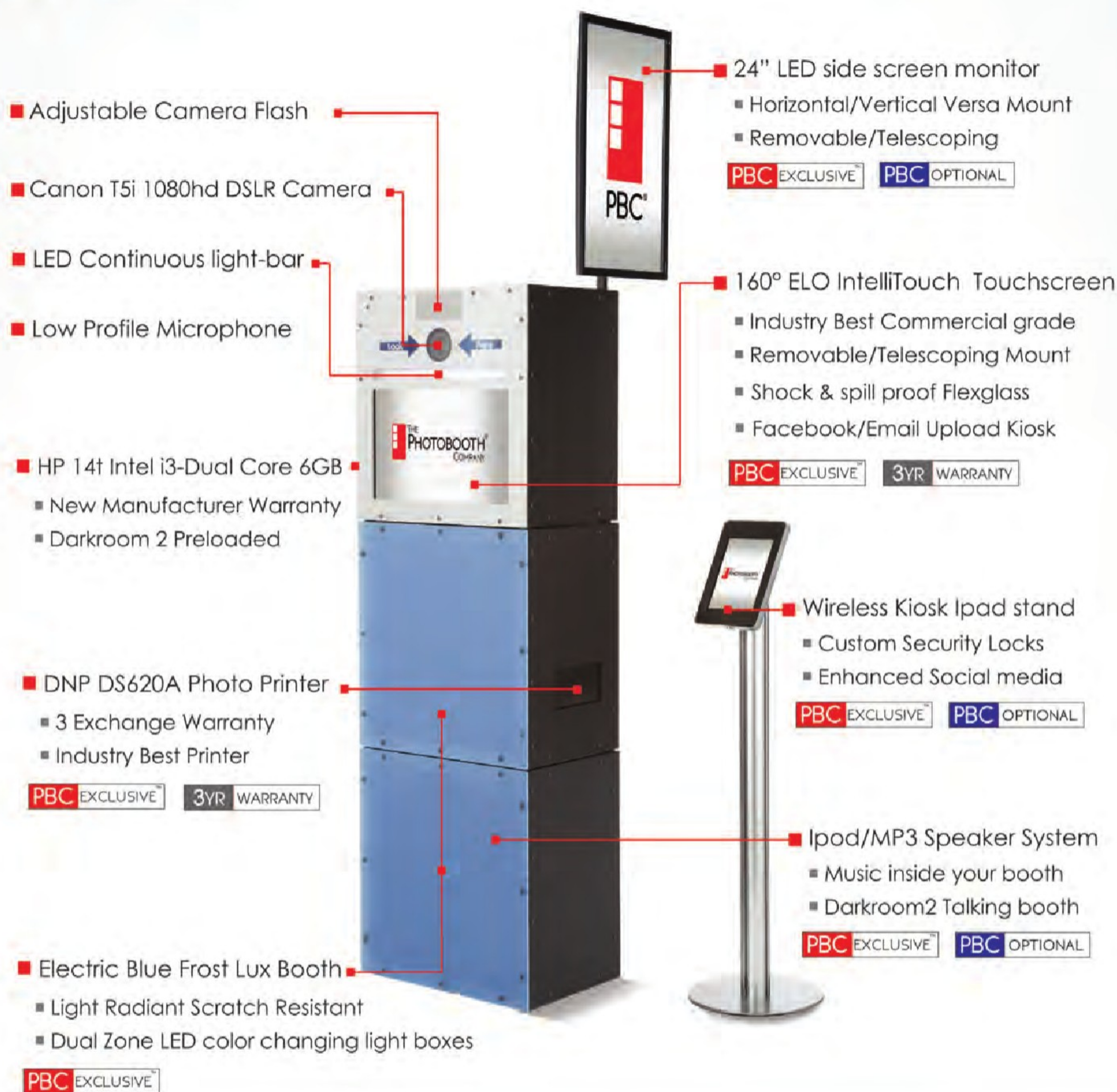
21	FREEDOM AT MIDNIGHT	DAVID BENOIT
22	SOUL DANCE	NORMAN BROWN
23	STRAIGHT UP	3RD FORCE
24	TO THE MAX	GERALD ALBRIGHT
25	MR. MAGIC	GROVER WASHINGTON
26	FOR THE LOVE OF YOU	CANDY DULFER
27	OUT OF THE BLUE	MINDI ABAIR
28	AIN'T NOBODY	JEFF LORBER
29	CHICAGO SONG	DAVID SANBORN
30	TOURIST IN PARADISE	RIPPINGTONS



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.



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The “Vintage” DJ

DJ ROBERT WILSON DEFIES EXPECTATIONS AS AN OCTOGENARIAN ENTERTAINER

By Mike “Dr. Frankenstand” Ryan

Wirginia Szmyt is a DJ. She plays salsa, rumba and disco for seniors in Warsaw, Poland. At 77 years old she has been considered by many to be the oldest DJ alive. Not anymore: DJ Robert Wilson of Phoenix, Arizona is 82 years old! And not only is he older, this “vintage” DJ does between 75 and 90 events a year for all age groups. The following interview with Wilson should encourage any DJ who thinks they’re past their prime to hang in there.

Mike Ryan: How long have you been DJing and what was your “real” job before you started spinning tunes?

Robert Wilson: I was a trainman in Canada for the Canadian National Railway and the British Columbia Railway, and after moving to California in 1965, I worked in management and sales until I retired at 65—and went full time building my DJ business. In 2001, my wife Phyllis and I moved from California to Sun City, Arizona and started all over.

My initial interest in music came from my father who played saxophone in a band. I also have a nephew, Ward Wilson, who is a well known club DJ in Vancouver. He was a DJ before I was. My first “gig” was in my mid-50s in White Rock, BC. At the time, I didn’t even know what “gig” meant. My cousin wanted some music for her wedding reception so I brought in a 33 rpm record player and played some big band swing music. In 1993, after moving to San Diego, I was asked to play music for a singles groups. One of the members asked me to do their wedding and I said “yes,” not knowing a thing about weddings. Luckily, two of the family members coached me and we had a great time. That was my first paying DJ job, a whole \$100!!

Shortly after that I enrolled in DJ school in San Diego, taught by DJ Miles Pelky. After weeks and weeks

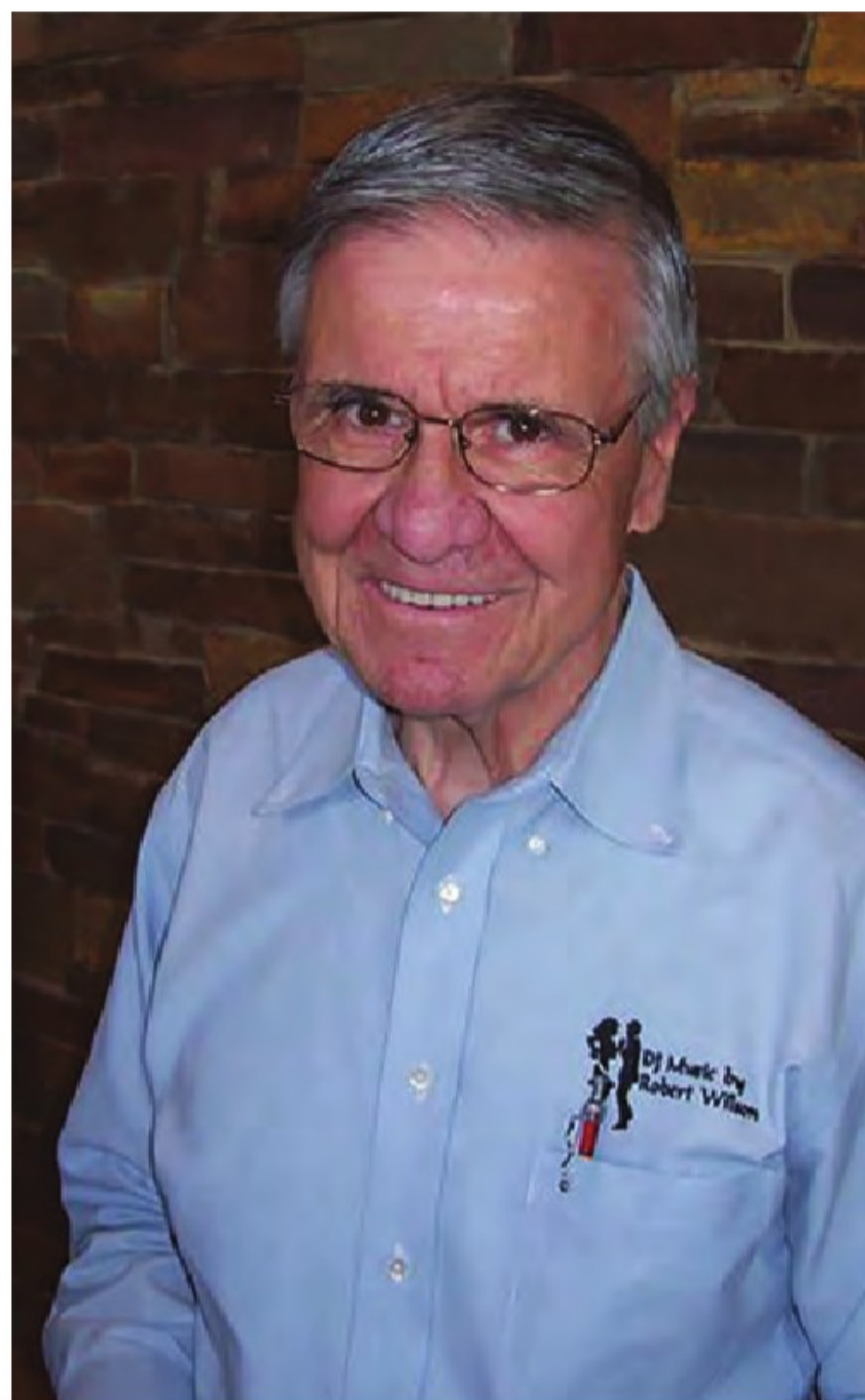
of training in all facets of the business, I graduated as a DJ. I became a member of the San Diego DJ Association and a member of the American DJ Association. Those guys taught me a lot. In 2002, after I moved to Arizona, I helped form the Arizona chapter of the American DJ Association. Dr. Drax was our President and I was the Treasurer, a job I still hold today.

M R: The “Baby Boomer” generation is an attractive market in the US. It would appear that you’ve cornered that market. I suspect your playlist stays the same DJing for that group.

R W: You are wrong about having the same playlist for these “senior” groups. Most of my clients are older but I DJ to all age groups. I’m constantly searching and adding new songs. I’m involved in a number of networking groups and most of the members are much younger than I am so in order to maintain any kind of relationship with them I must continuously upgrade my song lists.

As to the older generation, not all of these people are stuck in the 1940s and ‘50s; some of them are still dancing while others want group participation dances. Many are in independent living and are still very active in the community. I try and use interactive music games and sing-alongs, especially when working with “memory care” people. Amazing how their demeanor changes when they hear music of their past. So, answering your question, I am still very busy maintaining my music library to include the newer music and always looking for theme and interactive music.

M R: You don’t have a website anymore for your DJ business. Why? Is your market so small that everybody knows you?



R W: I really have no need of a website. No, my market isn’t so small that everyone knows me; I want to believe that I do a great job and people go away talking with others about how much fun they had. Word of mouth and being involved in the Chamber of Commerce and local networking groups provide me with more business than I really can handle at times. Right now I have two gigs booked for New Years Eve. Also, by living in an active senior community there are lots of activities going on all of the time, i.e. car shows, ice cream socials, dance parties, fund-raisers, health fairs, etc. I have been here for 16 years and many people know me from my involvement in the community.

M R: Do you teach dancing when you DJ? To what extent does that add to your value?

R W: We’ve never taught ballroom dancing but my wife Phyllis and I ballroom dance for fun. However, Phyllis and I presented a program at our local ADJA chapter where we taught them how to identify ballroom music by beats and showed them some ballroom dance steps. Phyllis does teach some simple line dances and interacts with the crowd. She has taught me how to do some of

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the moves so I can get people out of their chairs and on the floor. I'm not sure what value it adds; however, it does engage people and they usually have a fun time. If some of the older folks aren't able to participate on the floor, I just ask them to stand and follow some movements we do.

M R: You have been very active in the ADJA, Phoenix chapter. DJing is such an ego-driven career, what's been your experience being surrounded by young DJs? They must be impressed but do you ever get backlash from them?

R W: I never get backlash from them but sometimes they call me a "relic," however it's all in good fun. I think they respect my experience and they also know that by respecting me, I will most likely refer gigs to them. They have their niches and I have mine. Besides, I feel by being so active at my age and proving to them that growing old isn't a reason to just sit in your rocker, it's an incentive for them to continue DJing as long as they wish."

M R: You say you're 82 but you don't look it and seem very young at heart. Besides DJing what else do to stay in shape? Any advice to the rest of us?

R W: My wife is a very healthy cook and tries to keep me fed properly. I spend about an hour, three or four days a week, at the gym. I generally

ride the bike at a high level and once in a while lift a few weights; plus I DJ two times a week at a church exercise class. I am not a fanatic, just try to live healthy. I also still lift my QSC K-12 speakers up on stands even though they seem to get heavier every year. My motto: "If you don't use it, you lose it." I'm totally convinced that people who do not keep busy die young.

M R: What are some of the funny or ridiculous comments you've received when people hear that you are a DJ?

R W: I have probably heard more comments than the average and most people who don't know me are probably thinking "he can't possible know anything." As a rule, I don't think people realize that I am a professional but once they hear me, they're eager to let others know about me.

We have many stories we could tell about incidents over the years but a classic one was when we were asked to do an event of ballroom dance music. One gentleman continued making comments to Phyllis about how we didn't know what we doing, etc. and questioned why we were hired. After many comments, we played an old Arthur Murray waltz and prior to getting on the dance floor he stormed over to Phyllis telling her we didn't know a waltz from a rumba. Phyllis explained that it was a waltz from Arthur Murray's CD and he continued ranting telling

her that Arthur Murray [the quintessential American dance instructor with the famous chain of studios] didn't know what he was doing!

M R: Any advice for DJs feeling past their DJ expiration date?

R W: Perhaps the best advice I can give to the DJs who are getting older is to decide where your passion is and explore what is out there. I chose being a DJ because I enjoy it and it's healthy for me. Volunteering to play at network groups has brought good business my way. That environment is very good for the brain and keeps you involved in the work force, especially with the younger generation. I get invited to play Top 40 music often. Young people like it when I play "their" music even if I'm old enough to be their grandfather! I've worked hard getting to this point and my dear wife, Phyllis, has made lots of sacrifices.

Another bit of advice is to know your weaknesses and strengths. I have had to learn the hard way that doing two gigs in one day is becoming too much for me. I put my whole physical self into each event. I have had to learn to say no and refer the business to my friends in the ADJA chapter. Saying no was very difficult for me but it is reality, so it is good to try to live within our limitations. With that in mind I encourage maturing DJs to stay with it. Just think about this: the people you once entertained are growing older as well. There are thousands of people out there who will still enjoy your music as they age.

M R: Do you realize you could in fact be the oldest DJ on the planet? Does that freak you out?

R W: Are you serious? Thinking about being the oldest DJ on the planet actually gives me determination to continue until I no longer get gigs—or drop! Age is a number and people who sit around and lose interest in life die young. Even though I have had my health challenges, just feeling the enthusiasm of doing something fun for others is a real incentive to keep on giving. Besides, I am a Christian who believes God has a lot to do with me still being on this earth and I want to leave this earth with the satisfaction that I have given back more than was given to me. **MB**





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Positive Change

LIVING MEANS MOVEMENT, SO ALWAYS LOOK FOR THE BEST DIRECTION

By Jason Weldon

“Life isn’t static.” For the life of me, I don’t know why people think about this statement more. Or wait; people do think about this statement, but only from a negative point of view.

Let me give you an example. Say I told you that you needed to move out of your home office and get an office in a complex somewhere. A place that had more warehouse space for your gear. A place that could better hold employees. A place that would speak just a little bit more professionally to your prospects/customers than your home can. For a lot of people, the typical first response would be “Yeah, that would be great...but what if I can’t afford it?”

I feel like smacking the person who says this in the ass and saying, “C’mon, STOP THINKING THAT WAY!”

People who give this answer seem to think of life as going in a negative way all the time—never in a positive direction. In contrast, a great answer would be, “Yes, and then I would be able to get more gear, to do more shows, to make more money, to hire more people!” But most people don’t think like that.

In fact, most of you probably think that life is going to be exactly how it is today, five years from now. Or you may not even think about it, but that’s pretty much your default attitude, whether you realize it or not.

Well, you’re wrong. 100% wrong. Life is NOT static. It changes every second. You have no idea when that phone is going to ring for something spectacular. The more you can understand that every decision you make now has an impact in the future, then the more you are going to continue to grow and continue to create a new, positively oriented life. Of course that decision could lead to either good or bad

rent out fast enough, but I just *know* they will. I have that mindset because now that I have these cabinets, I know that opportunities will open to me. Those opportunities are what will change where I am right now professionally. And by the way, just to dig deeper in this example, one week after receiving the speakers, we were called for a festival that wanted them for their PA.



outcomes, but that’s a different topic. For now, I just wish I could get more people to realize that they will always be evolving. I just want you to evolve faster.

Let me give you another example. I just invested in a brand new line array rig from d&b audiotechnik. It was huge investment, but one that needed to be done for us to contend in the market we are going after. Of course I’ve been concerned that the cabinets won’t

Each decision you make changes the status quo—your current static position. You have to want to change. You have to be able to look at the good that is going to come from that change. As a business owner, staying static will absolutely kill you. And there are a lot more people in this business that remain static than those that change constantly.

Don’t be afraid to challenge your current state. You’ll be amazed at the things that come your way when you do. And contrary to what others may say, those things are usually good! **MB**

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.

